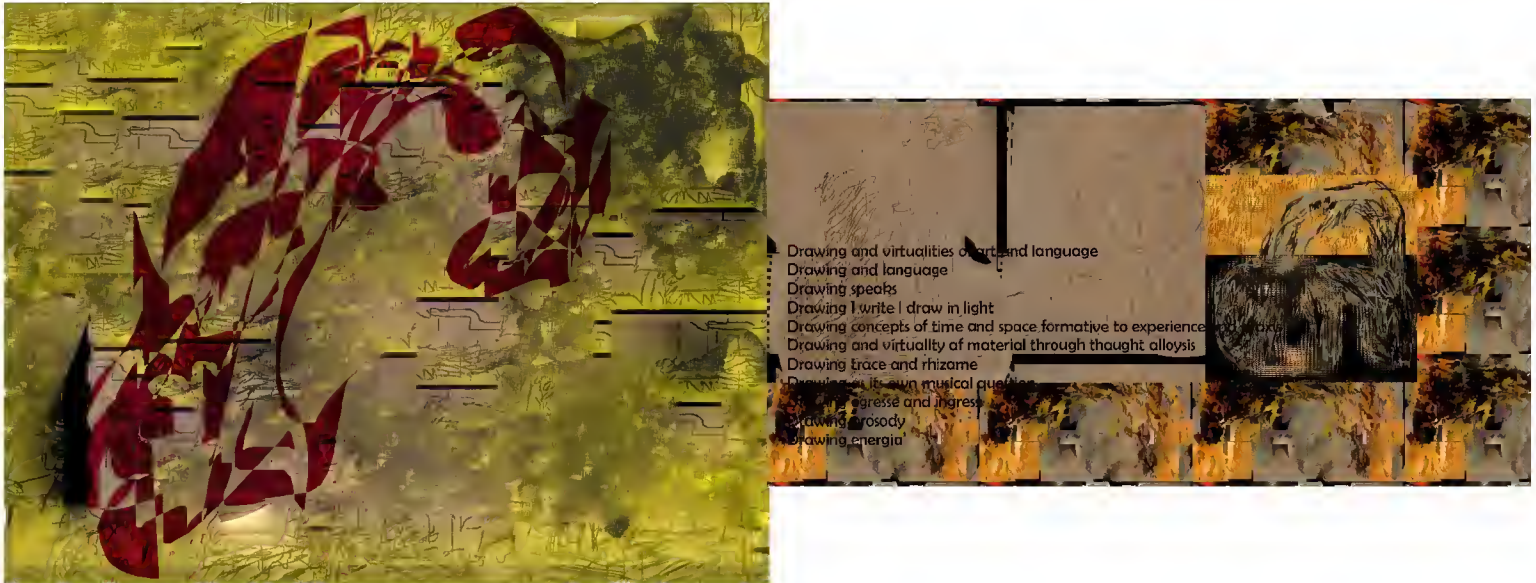


Line as Topological Bandwidth or Vir- Mirror of Art=Language

Space as Art Become Language Become Art

Edwin VanGorder



Line as Topological Bandwidth or Vir-Mirror of Art=Language

Space as Art Become Language Become Art

© by the author of this book. The book author retains sole copyright to his or her contributions to this book.

The Blurb-provided layout designs and graphic elements are copyright Blurb Inc. This book was created using the Blurb creative publishing service. The book author retains sole copyright to his or her contributions to this book.



The Following Proposal for the Frost Museum Drawing Project is on the theme of "What is Line and How Does it Move Through Space?"

In the presentation here I will define line as a flux compressed to a state of virtuality created through my drawing practice of cyber drawing in which that virtuality proposes visual denominations as pertaining to any configuration of meaning which is artful by a willfulness or improvisational character that re-imagines potential. This metonymy by subtracting the idea of an indices from the indications of the motion makes thereby an environment (which is) displacing a tableau . This synecdoche between part and whole makes of that allegory a topos or line of argument in which the software argument is set in motion by the philosophic bracket in which motion towards and away an ego object creates the virtual subject.

The art response that carries forth this concept consists in my presentation as two kinds of "links", short; and long. The Short links will be a series of what I term software arguments, the moods and modes of my presentation as aporia aphorisms upon the convolvulum of conflux as Primordial Chaos in which magic and philosophy are hand in hand through the genesis and metamorphosis by which a meta materiality is proposed.

In the Long Links I give the Archive as line, per the spectrum of the raft of drawings in their journalistic canon and heuristic denomination arriving to a labyrinthine entrance on the monumentality of time and endeavor.

What is line and how does it move in space?

Towards the topos or line of approach (“line”) I essentially grant an improvisational character to cyber drawing per time space and “nature” by which line is the building of experience as a compressible and malleable band width of an art language in the making; routing out in drawing a dimension of improvisation into sculpturotectural thought experiment (virtuality) . Therefore such drawing (motion sensor hyper drawing) in Media exists as movement animus rather than” animation”. .flux rather than ganging as morphological arrows (topological sets of constructivist nature)

For me the “graphos” meaning by definition “ I draw and I write” indicates within drawing that language is not verbal only but like body language is somatic or bodi language, that is , the act of configuration by which concepts operate according to association .Thus reproposing nature within the movement as band width of experience builds on the displacements of rhetoric as a simulacrae between categorical thinking and the discourse by which ethos and Pathos advance topos beyond the dialectical paradigms into an alloysis of osmotic arrivals within psychological thrownness or the creation of a subject according to motion away and towards an object which is in itself the mirror of ego.

This topos or line of thinking as a morphological arrow indicates art as the willfullness predicating an advancing of topological connection and is that labyrinthine linkage discourse tends to discover of the categorical by which language and art use the connective “and” not to indicate separate entities but rather their combination. This metonymy is the way the line of thinking moves through space. Thus the idea for example by which Conceptual separated the visual and the verbal are contradicted in this model which I give over in a neologism as the “virmirror of art”

The Vir-Mirror of Art :

Virtuality of drawing in Media becomes reflective of that previous art which was predicated on process to build concepts from material contacts, in this current mirroring then the reversal or trope become the associations built into language as art and art as language which now have a new lease on life to repropose a sense of materiality from their new meta level which is realized towards sheer improvisation to discover new chemistries of association and constructivism on interdisciplinary grounds of the media valence while resourcing a sculpturotectural verity, in fact an affinity to the sculptors drawing marks my personal sense of probity within the ephemeral, Orphic, osmotic media.

‘And of Art As Language’ displacing art and language however as denominations of their respective nominal objects of discourse need to reimagine the origin:

The cyber realm draws a scroll form as its genesis from which morphologies comparable to the contrast between Renaissance refinement of tableau in contrast to Baroque excitement of surface exist then as the arguments that support the spatial loop, palimpsest, of contemporary contrasts between virtual environment and allegories of formal resource as being material to say, the sculptor or architects drawing. The rhetorical or structuralist sense of association to trace elements of time and what one might call Aestheticsim as a philosophical bracket form the interest zones and zhomes (unusual architectures) of my interest in the potentials of new Renaissances of the coin of the realm of drawing itself. On the other side of the coin, supporting the throwness so to speak might as well be medieval sense of material order as a psychology predicating the ideal. Each generation comes to terms with material order of nature in different ways, ours is highly semiotic towards the bodi of the somatic. I identify the dynamics of these positive rhetorics as improvisations on the theme of genesis and metamorphosis which within the motion sensor realm of cyber sculpturotectural drawing moods may have a new chemistry to discover and this then is the activity of my drawing research beyond the paradigms of the recherche yet very at home with Mannerist trope of drawing referencing materials being a condition of drawing in space (as) a constructive topos.

My Drawing Project relates line as archive, by which experience is built on short links meaning compact relations between software argument and philosophic bracket which I indicate somewhat aphoristically as categories. It also provides long links, which are the band width sense of the archive labyrinth in which the sense of text emerges hermeneutic to journal or video staging.

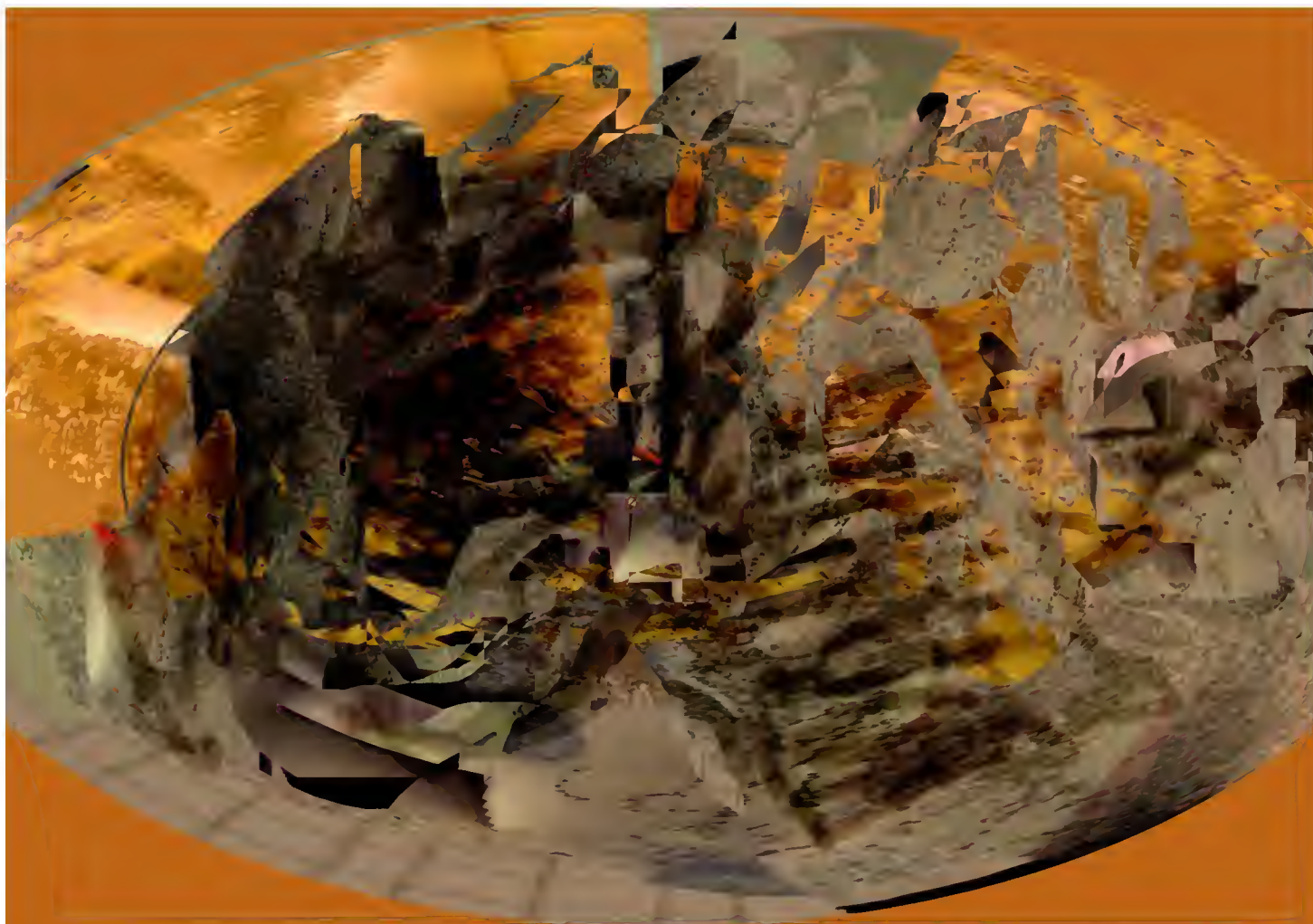




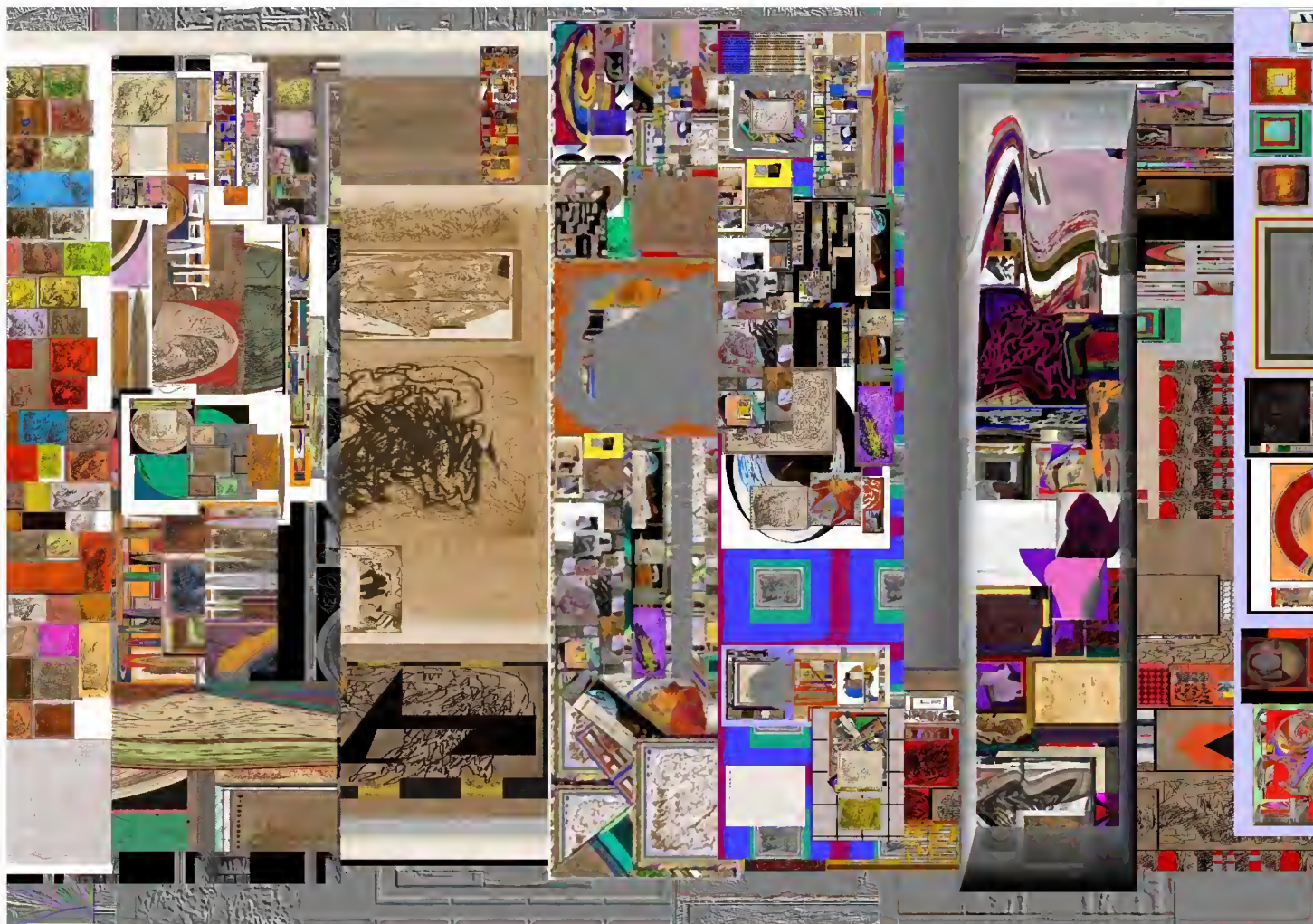
Short Link: Drawing Tags



The Quarry



Short Link:Tectonic Plat



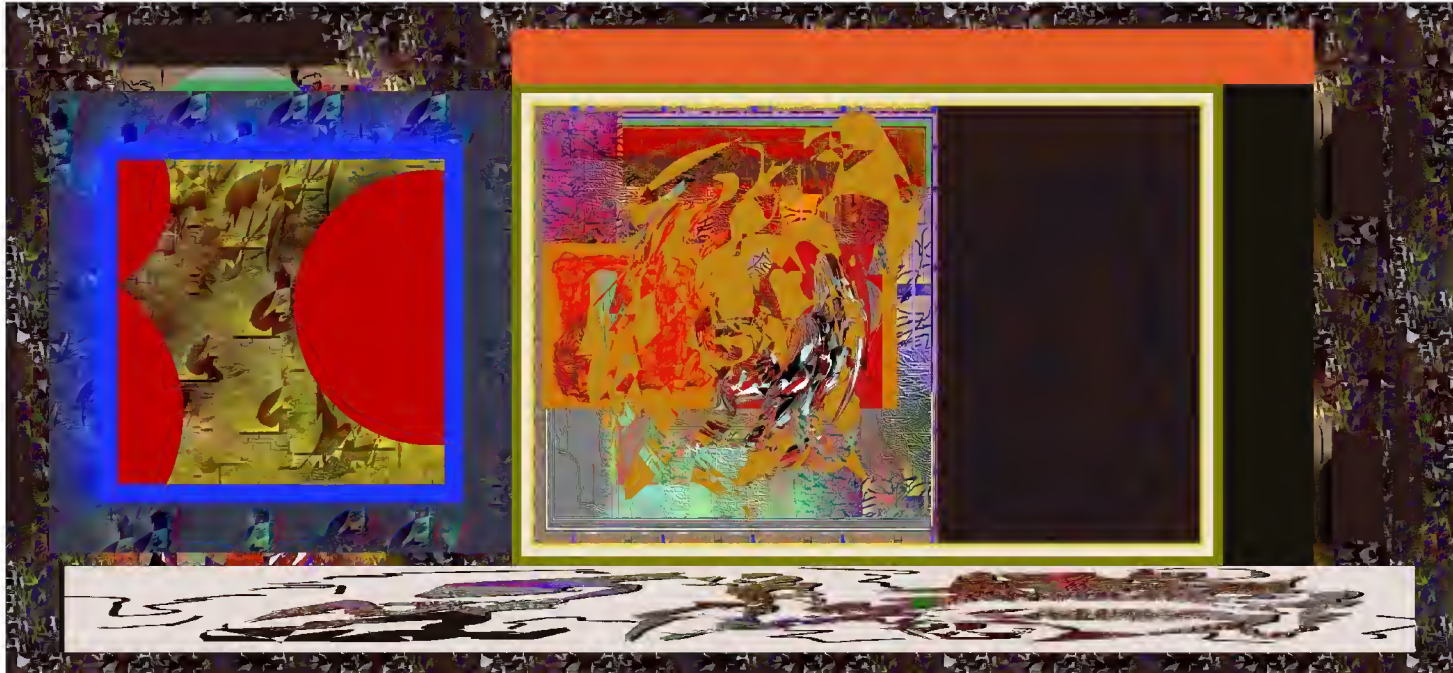
Short Link : labyrinth

MORPHOLOGICAL ARROWS-7->



Short link: Morphological Arrows

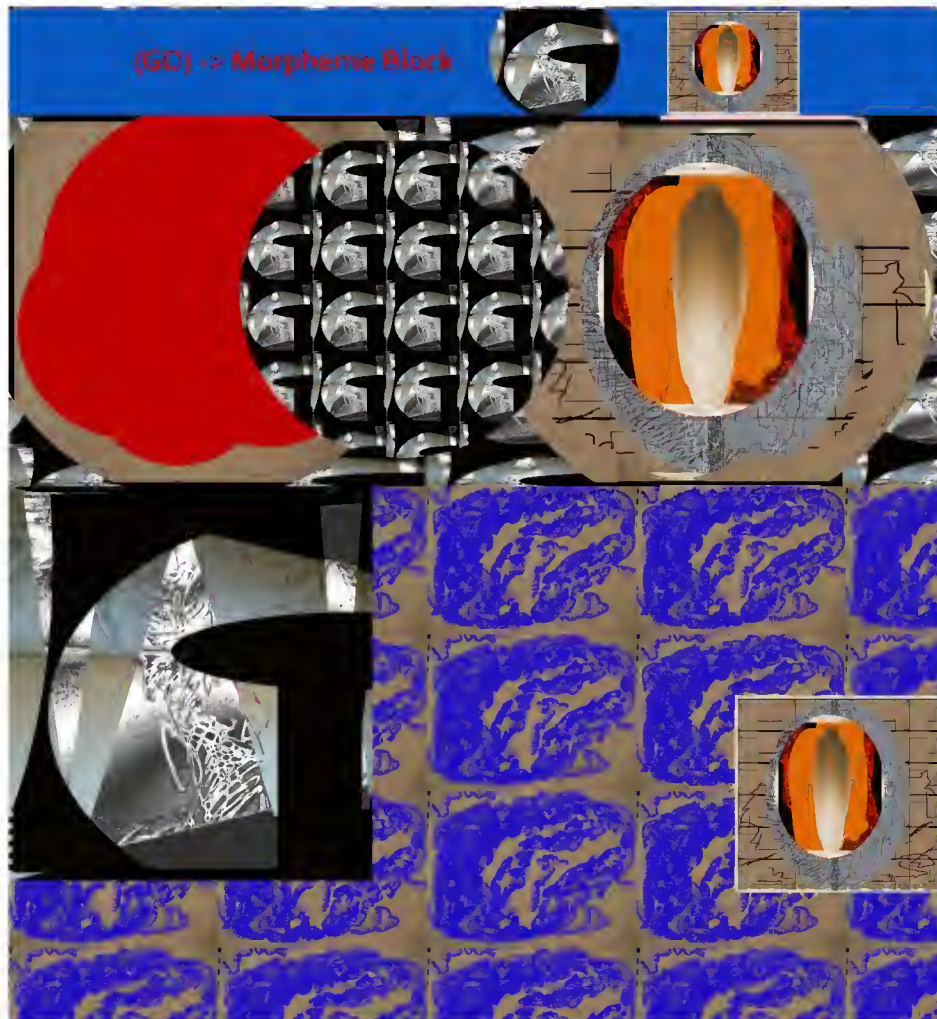
Line as Topological Bandwidth or Vir-Mirror of Art=Language



Short Link : Explosion and Vector



Short Link: : Compression

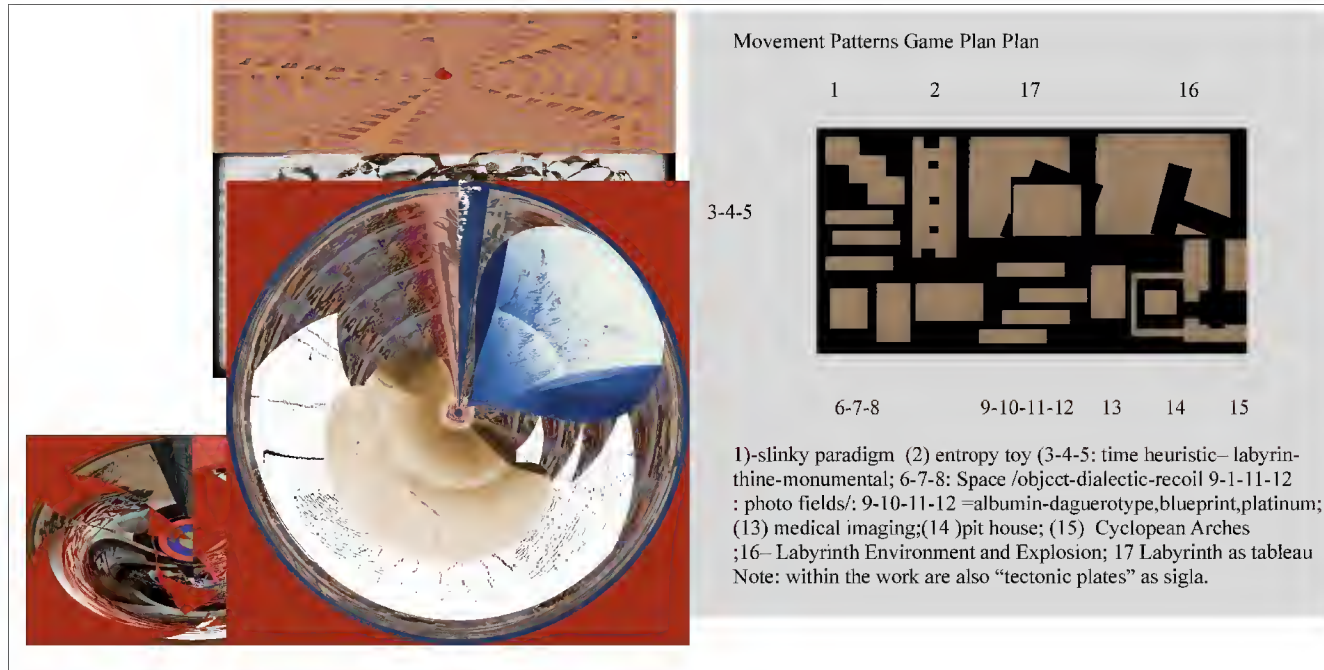




Short Link: Architectural Ephemera



Short Link: Umbrella in the Quarry



Short Link: Underwriting and overwriting

Line as Topological Bandwidth or Vir-Mirror of Art=Language



Short Link : Video Slice of Cinematic Knot

Long Links

<https://ia601506.us.archive.org/24/items/HypokomeinonMORphicJournalJan20151/HypokomeinonMORphicJournalJan2015%5B1%5D.pdf> (<https://ia601506.us.archive.org/24/items/HypokomeinonMORphicJournalJan20151/HypokomeinonMORphicJournalJan2015%5B1%5D.pdf>)
= *Hypokomeinon*

https://www.youtube.com/watch?v=VCR_HoSCptM (https://www.youtube.com/watch?v=VCR_HoSCptM)
=throwing the target at the arrow

Rhizome: <https://www.youtube.com/watch?v=6lDPsUyJjnw> (<https://www.youtube.com/watch?v=6lDPsUyJjnw>)

fresco of a fragment<https://youtu.be/LptOJ6azIP8> (<https://youtu.be/LptOJ6azIP8>)

the true fountain niches untranslatable spaces

<https://www.youtube.com/watch?v=zDG53ArshdQ> (<https://www.youtube.com/watch?v=zDG53ArshdQ>)
=Salamander Séance

I am creating an intertextual piece towards Anemic Cinema in which Duchamp sowed sight and sound as oscillating in the showing, sound per speed of the record and the visual...

<https://www.youtube.com/watch?v=bc8LKlRUJhQ> (<https://www.youtube.com/watch?v=bc8LKlRUJhQ>)

Notes per Against Against Affective Formalism

/: (I think) modernism must represent itself to be consistent, by changing- the rhea mod of re-present is just that (a splintering), more than a framin...

<https://www.youtube.com/watch?v=YxA3V8-Poi0> (<https://www.youtube.com/watch?v=YxA3V8-Poi0>)
= Up along the way Diazhome

Software argument and philosophic bracket through motion sensor drawing :antigen to snowflake the transgressions and contingency of virtuality...

<https://www.youtube.com/watch?v=6lDPsUyJjnw> (<https://www.youtube.com/watch?v=6lDPsUyJjnw>)
= Fresco of the argument of the fragment

Fresco as originary color analysis in virtual media brings a history of stain like color in relation to the prismatic as the tensions of revising nature within virtuality as the metaphysical...

<https://www.youtube.com/watch?v=iuPhpLGmXGo> (<https://www.youtube.com/watch?v=iuPhpLGmXGo>)
=Epilogan structure of this journal in advance of the putative Therapeutic silence

Meaning must be manifold or we would not be discussing it. The topology of ontology is a...



Hyper Topos of Motion Sensor Drawing

